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Theodore Presser

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MOTTO:—*Omne tulit punctum qui miscuit utile dulci.* —Horatius.

He who mingles the useful with the agreeable bears away the prize.

THE ETUDE

DEVOTED TO THE INTERESTS OF THE TECHNICAL PART OF THE

—  **Piano Forte.**  —

VOL. 2.]

JULY, 1884.

[NO. 7.

THEODORE PRESSER,

EDITOR AND PROPRIETOR,

(2)

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* **S. F. GORDON & SON.** *

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SEVEN AND A THIRD OCTAVE PIANOS.

THE superfluous third to the seven-octave piano has quietly been adopted by nearly all the manufacturers, until now the seven and a third octave piano is the fashionable piano. How it came about is hard to answer; but the useless appendage is upon us, and there is nothing left but to accept it. This extra third no doubt originated with the piano-makers. Truly, there was no demand for it from the side of music. It is possible that a Thalberg or a Gottschalk may in zest have used a note beyond the seven octaves, but that is no reason for making all instruments with seven and a third octaves. Evidently it arose with the restless manufacturer, who is ever striving to produce something novel. This can be pointed to by the tricky salesmen as a visible point of superiority, which the ignorant and unwary will readily believe is necessary for a perfect and "full sized" instrument. Better would it have been to have produced some audible point of excellence. There has been no gain whatever by forcing these extra three notes on the public. There was no demand for them from the composer. The already large parlor instrument is made still more cumbersome by this addition, expense is added by this innovation also. The length of a seven-octave piano makes it often so awkward to reach the extreme keys that a concave key-board has been thought of to render the outside keys easier to strike. These extra keys only increase this difficulty. The liability to break strings is increased. The evil tendency of this increased scale will, however, be in technic. It allows a greater display of virtuosity. To reach the keys on the extreme end of the key-board is now, in many modern compositions, the most trying part in the composition. In the compositions of Liszt, Raff, Scharwenka, and others there are sequential passages which are carried out to the last key on the piano, and were only closed off for the want of more compass. An increased number of keys would only enhance the external difficulties without adding to the musical qualities of pianoforte music. Virtuosity has ample room at display of dexterity on a seven octave. The legitimate composer instinctively avoids the upper keys as devoid of musical quality. The last notes of a seven-octave piano have a thin, glassy, hard sound that make them endurable as imitate effects only.

The musical qualities of sound are limited not by the possibilities of the tension of piano wire, but by the agreeableness of the tones. The upper

note of a seven-octave is an octave above the highest possible tone on the violin; the flute is also an octave lower, except one note, and these are the highest instruments in the orchestra, except perhaps the piccolo, which can squeak out a noise one note higher than a seven and a third octave piano, but it is shrill, piercing, and extremely unpleasant. Were the question of the extra third-octave left to the jurisdiction of a competent committee of musicians, it would no doubt be unanimous in condemning it as useless and expensive, and contrary to principles of pure art.

Years ago there were five and a half and six-octave cabinet organs and melodeons made; but they have had their day, and are now seen no heard no more, much to the comfort of mortal ears. The piano-makers will not now stop until seven and a half then eight octaves are reached, then there will be a reaction, and the limit will be seven.

The makers have tampered with the pitch until it has produced ruinous effects on the voices, merely to make their instruments more brilliant in sound; but lately action has been taken by the Music Teachers' National Association by appointing a committee to investigate this reckless driving upward of the pitch by the piano and organ makers, and to recommend a lower standard of pitch. This only shows that piano- and organ-makers have gone beyond their sphere when they touch on matters that are pertaining to music as an art.

The greatest composers have expressed all their thoughts in much smaller compass than that which we now have, and were never heard expressing a wish for more range of tones. Bach's celebrated forty-eight fugues (the well-tempered clavier) can be played on a four-octave key-board. Mozart wrote for a five-octave instrument. Beethoven's works can nearly all be played on a five-octave piano, and all on a five and a half. The compass of all things connected with music needs no improvement.

Already can be seen stray pieces on the market that are composed for seven and a half octaves. There will be found the scribbles of music who will avail themselves of these extra notes, and one of two things must be done very soon to check this useless procedure,—either the musicians to rise up and pronounce judgment on it, or the manufacturers resolve among themselves to discard the extra third. The latter would be the more practical, but steps must be taken before too much headway is gained.

Two slight advantages are gained by seven and a third octaves, but these are overbalanced by the disadvantages. One is, that the teacher in giving lessons can more readily play an octave higher with the pupils. This in itself is a very questionable habit, and 'twere better abandoned altogether. The other is in running scales,—there are more octaves. This is true; but what is gained by playing scales the whole length of the key-board. Four octaves are all that are ever called for in practice; this leaves two octaves in reserve on a seven-octave piano. But in no piece will ever such monstrous scales occur. These are very frail and feeble reasons for the use of the new seven and a third scales.

The piano-makers of themselves can claim no more right to add new tones to the compass of the piano than to divide a tone into three instead of two parts. Simply because a piece or so has been composed by some traveling pianist years ago is no more reason for adopting his idea than for the addition of an extra letter to our alphabet, because some popular philologist happened to use it.

This is not the only instance in which the piano-makers influenced the playing. It will be remembered that at the close of last century Mozart was the exponent of one school while Clementi was the recognized head of the other; both were strong advocates of certain instruments. Mozart, in one of his letters, speaks in the highest terms of the Stein piano of Vienna, while Clementi used the English (his own, probably), for he became a manu-

facturer of pianos in partnership with Collard, and added many new features to the instrument. It is known that these instruments differed as widely as their respective schools.

The English piano sustained the tone, while with the Stein piano the tone soon vanished; and Mozart, you will find, in his piano compositions is constantly filling in turns and trills, and all kinds of ornamentations, which was doubtless done to prolong the tone, as you also find in Bach's works when he wishes a sound continued he trills on that note. The Clementi piano had no need to resort to this means, and hence you find a quite different school of piano playing. Both doubtless had their origin in the peculiar construction of the pianoforte used by heads of these two schools of piano playing.

THE TEACHERS OF MUSIC.

EIGHTH ANNUAL MEETING OF THE MUSIC TEACHERS' NATIONAL ASSOCIATION.

On the 2d, 3d, and 4th of July, at Cleveland, Ohio, there were gathered, from all parts of the country, from three to five hundred music teachers to enjoy a solid programme of good, nutritious musical food, which the executive part of the association had prepared. The meeting can emphatically be pronounced a success. This meeting, more than any previous one, has given form and character to the organization. It is now squarely on its legs. There are many stages yet to be gone through before it reaches maturity. The association has already taken on a different form than that given it by its first promoters. It has almost changed hands; a new class of men now manage and control its interests. This is not to be regretted, as some think, but it is fortunate that new and fresh friends can be found to carry on the good work. There is danger, however, of the organization becoming to impractical,—a band of musicians rather than teachers. The essays, taken all in all, were not calculated to benefit the teacher in his daily work as much as the musician. This was owing to two things principally. 1st, The great feature of this meeting was the forming of a society of musicians to grant degrees and certificates to music teachers. 2d, The lecturers were mostly the ablest men in the profession, and naturally they would choose subjects and treat them from the highest standpoint. There were a few essays that appealed strongly to the music teachers, but the main portion of the discussions and essays does not much concern the average teacher, while all were able and will make a valuable addition to musical literature.

We give the programme, not as printed, but as it actually took place. Many of the speakers did not put in their appearance.

WEDNESDAY, JULY 2d.

MORNING SESSION.

Devotional Exercises, led by Rev. Arthur Mitchell, D.D.

Address of Welcome, by Hon. G. H. Ely, of Cleveland.

Report of Secretary and Treasurer.

Essay, by E. E. White, M.A., etc., of Cincinnati, "The Art of Teaching."

Essay, by Miss Amy Fay, "How to Practice."

Discussion, by F. A. Apel, of Detroit.

Essay, by Willard Burr, Jr., of Boston, "Musical Art-Creation in America and the Relation of Music Teachers thereto."

AFTERNOON SESSION.

Essay, by Frederick Grant Gleason, of Chicago, "Modern Harmony."

Discussion, introduced by John C. Fillmore, of Milwaukee. Essay, by Madame Luisa Cappiani, of New York, "Vocal Culture and Dramatic Action," introducing illustrations.

Discussion, introduced by Frederick W. Root, of Chicago, August Waldauer and J. M. North, of St. Louis. Essay, by Arthur Mees, of Cincinnati, "Sight Reading and Cultivation of the Ear."

Discussion, introduced by C. B. Gady, of Ann Arbor, and N. L. Glover, of Akron, Ohio.

PIANOFORTE RECITAL.

At 5 o'clock, by Otto Bendix, of Boston.

ORGAN RECITAL.

At 8 o'clock p.m., by H. Clarence Eddy, of Chicago, (at First M. E. Church), assisted by Madame Luisa Cappiana, of New York, and Mr. Henry Schradieck, of Cincinnati.

THURSDAY, July 3d.

MORNING SESSION.

Quartette, by City Choir.

Essay, by William L. Tomlins, of Chicago, "Chorus Conducting."

Discussion, introduced by Arthur Mees, of Cincinnati, and N. Cooe Stewart, of Cleveland.

Essay, by George E. Whiting, of Boston, "An American School of Composition."

Recital of Piano-forte Compositions by Native and Resident American Composers, by Mr. Calixa Lavallee, of Boston, assisted by Miss Nettie M. Dunlap, of New York; Mr. Richard Zeckwer, of Philadelphia; S. E. Jacobsohn, of Cincinnati; Charles Heydler, of Cleveland; and "Schubert String Quartette," of Cleveland.

AFTERNOON SESSION.

Essay, by H. Clarence Eddy, of Chicago, "Organ Playing."

Discussion, introduced by S. B. Whitney, of Boston, Albert A. Stanley, of Providence, N. Y.

Presentation of Report of National College of Teachers' Committee.

PIANOFORTE RECITAL.

At 5 o'clock, by Dr. Louis Mass, of Boston, assisted by Mr. Henry Schradieck, of Cincinnati, Miss Stewart and Mr. Heydler, of Cleveland.

Social gathering at the Hall, at 8 o'clock.

FRIDAY, July 4th.

MORNING SESSION.

Quartette, by City Choir.

Essay, by Charles R. Adams, of Boston, "The Requirements necessary for a Teacher of Vocal Music."

Discussion, introduced by J. Harry Wheeler, of Boston, and O. B. Cady, of Ann Arbor, Mich.

Essay, by Rev. W. W. Boyd, D.D., of St. Louis, "Church Music from a Pulpit Standpoint."

Essay, by S. N. Penfield, Mus. Doc., of New York, "Church Music from a Chorister's Standpoint."

Discussion, introduced by Rev. J. S. Yeomans, D.D., of Cleveland.

AFTERNOON SESSION.

Address, by William H. Sherwood, of Boston, "The Necessity of Accurate Mechanical Powers to a Higher Development of Musical Sense."

Discussion, introduced by S. G. Pratt, of Chicago.

Essay, by James E. Murdoch, Esq., of Cincinnati, "Eloquence in its Relation to Music." To be read by Mrs. R. Murdoch-Hollingshead, of Cincinnati.

Discussion, introduced by W. B. Chamberlain, of Oberlin (Ohio) University.

Business Meeting (Election of Officers, Choice of next Place Meeting, etc.).

PIANOFORTE RECITAL.

At 8 o'clock, by William H. Sherwood, of Boston, assisted by S. E. Jacobsohn, of Cincinnati, and the "Schubert String Quartette," of Cleveland.

The lectures and discourses will be issued in pamphlet in due time, when all can read and judge of their merits. There is no doubt that the association is on the road to usefulness and success. It has now among its active membership most of the best musicians in the country. It has taken upon itself the fostering and promoting of two or three important movements bearing directly on the music interests of our country. It has survived its infancy, and is now emerging into the fresh vigor of early manhood. There was a time in its history that the falling in spirits of the handful of faithful teachers would have forever crushed it out of the musical history of our land, but it has now bridged over all difficulties, and now comes the enormous task of managing this once feeble child. Already can be seen creeping into its fold the serpent of intrigue, jealousy, envy. If a measure is to be put through it is ridiculous and ominous to see how the machinery of wire-pulling is manipulated. There is, however, no great danger on this ground, for musicians are too outspoken and sincere a class of men to be controlled, to any

great extent, by machine rule. Two points which the present officer, it is hoped, will not overlook,—one, the musical press, which heretofore has not been kept informed of the movements of the association to the extent it should have been for the good of the association. There are thousands of teachers, good and bad, who are not aware of the existence of such an organization, and it is only through the musical press, and from there to the general press, that the association is made known to the musical world. The second is the social feature of the meetings; at this last meeting there were many worthy teachers who came, paid their dues, sat and listened attentively to the entire programme without being introduced, or made known among the members. We met three ladies who came alone, and quite a number of gentlemen who were strangers to everybody. There was little provision made at this last meeting to make new members feel at home. While every teacher is heartily welcome to the membership of the association, there should have been at least a committee appointed whose duty and pleasure it should be to look after these new members. The spare time of the last meeting was, however, nearly all taken up in forming

THE AMERICAN COLLEGE OF MUSICIANS, which is now an organized institution. There was considerable wrangling over points, but never was there more earnest, determined, and good-natured a body of men and women than the musicians who brought into existence the above institution. The controversy was sharp at times, but when the right thing was reached every one readily gave up his own idea. There were some half-dozen meetings in all before the plan of organization was consummated. The final thereof was the election of a board of examiners who will formulate a system of examinations. The efficiency of the board cannot be questioned for a moment. Most of the musicians forming the board were present, and are warm advocates of the whole plan. The following are the names:

Pianoforte.—William H. Sherwood, Boston; Dr. Louis Mass, Boston; Dr. William Mason, New York.

Organ.—H. Clarence Eddy, Chicago; S. B. Whitney, Chicago; S. P. Warren, New York.

Voice.—Madame L. Cappiana, New York; J. H. Wheeler, Boston; C. R. Adams, Boston.

Theory.—E. M. Bowman, St. Louis; W. W. Gilchrist, Philadelphia; Frederick G. Gleason, Chicago.

Rudimentary.—Arthur Mees, Cincinnati; John W. Tufts, Boston; Julius Eichberg, Boston.

Orchestral Strings.—S. E. Jacobsohn, Cincinnati; Henry Schradieck, Cincinnati; Dr. Leopold Damosch, New York.

The board of examiners then met in executive session, and organized by the election of the following officers:

President, E. M. Bowman, St. Louis.

First Vice-President, H. Clarence Eddy, Chicago.

Second Vice-President, S. B. Whitney, Boston.

Secretary and Treasurer, A. A. Stanley, Providence.

Board of Directors, W. W. Gilchrist, Dr. Louis Mass, W. H. Sherwood, S. E. Jacobsohn, Charles R. Adams, F. Grant Gleason, J. H. Wheeler.

It was resolved to institute three grades of examinations for teachers of music.

A first grade of examination, comprehending a mastery of the sciences and art of music. Candidates successfully passing this examination will be entitled to a diploma and the degree of Master of Musical Art.

A second and intermediate grade of examinations, intended for those who have acquired the skill to instruct pupils of somewhat advanced ability. Candidates successfully passing this grade will be entitled to a diploma and the degree of Fellow of the American College of Musicians.

A third grade of examinations for those prepared to teach beginners in the study of music. Candidates successfully passing this grade of ex-

amination will be entitled to a diploma and membership in the American College of Musicians.

To be eligible to examinations in either one of these grades, the candidate must first become a member of the Music Teachers' National Association. It is expected that the work of the board will have so far progressed that the American College may enter upon its practical work at the next annual meeting.

The next movement inaugurated was the

FOSTERING OF NATIVE TALENT.

The head of the movement is Willard Burr, Jr., of Boston, who offered the following resolution, which was unanimously carried:

To the Honorable Members of the House of Representatives and Senate in Congress assembled:

Believing that the promotion of Musical Art-Creation in America would materially benefit us as a nation, and would enable us to command greater respect of other nations, and that such Art-Creation has not developed proportionately with the other arts on account of very serious impediments, one of the most important of which is the want of an International Copyright Law, whereby our own art-creators are placed at a marked disadvantage before those of foreign nations through the permission of reprints of foreign musical works.

Therefore We, Members of the Music Teachers' National Association, in convention assembled at Cleveland, Ohio, this 3d day of July A.D., 1884, and all others whose names are hereunto subscribed, do most respectfully and earnestly petition you, the Honorable Members of the House of Representatives in Congress Assembled, that you will take active measures toward the speedy establishment of an International Copyright Law, and to this end pray that you will favor the passage of the so-called Dorsheimer Bill, or any similar bill, whereby the creative interests of the Art of Music in America will receive the encouragement so much needed at the present time.

Those wishing to assist in promoting this movement can receive blanks (to be signed) at this office, which are to be sent to the secretary of the association, A. A. Stanley, Providence, R. I.

Calixa Lavallee's recital of compositions by American composers was one of the pleasant feature of the session. W. W. Gilchrist, of this city, carried off the honor. The performer was frequently interrupted by cheers from the audience, and at the close he was loudly called for, and made his modest acknowledgments before the body of enthusiastic musicians. At the next meeting we may expect still greater works from our own composers. It would be a good plan to let the representations of native compositions supersede the general recital, which could be dispensed with without a great loss of interest and profit to the meetings. We do not gather together for the purpose of hearing the great artists perform, but to listen to their "ways and means" of making performers. The struggling teacher does not make the pilgrimage across a half dozen States to hear piano or organ playing, or singing, but to hear the experience of these great men. The work of the association is weakened by allowing too much music in the programme.

A committee has been appointed to investigate the present standard (?) of pitch. With these three movements on hand the association will have all it can bear for the present. Let it show the world by furthering these movements successfully that it is able and efficient, that its obligations and responsibilities are completely fulfilled.

The next meeting will take place in New York City the first Wednesday, Thursday, and Friday in July, at the Academy of Music. The president-elect is Dr. S. N. Penfield, of New York, and A. A. Stanley, of Providence, secretary.

The success of the present meeting is due principally to the president, E. M. Bowman, of St. Louis, who worked like a giant for the association. As a token of appreciation the association presented him with a silver-mounted gavel,—it should have been gold.

We look forward with pleasure to the next meeting. Long live the Music Teachers' National Association and its attendant branches. The readers of THE ETUDE will be informed of all the developments made during the coming year.

MUSIC TEACHERS' BUREAU OF EMPLOYMENT.

THERE are quite a number of desirable positions still unfilled on the books of this Bureau. For some unexplained reason we have had far more vacancies than candidates to fill them, and in consequence many of the positions were filled through other parties. We give a list of those yet unfilled, and prompt application may yet gain for some of the readers of THE ETUDE good positions and pleasant homes. The blank form of application must, in every instance, be filled out by the candidate before the name and address of the parties desiring teachers will be sent. In applying for these positions candidates, must be urged to be business-like in their correspondence with the heads of institutions. They judge you principally through your letters to them. It is for the applicant to prove that he or she is the man or woman for the place. You may be worthy and capable, but if you are careless in only one particular in making application, your case may be lost, and the position go to one your inferior. It is unfortunate that the best teachers often fail in pressing their own claims, and hence are found filling positions far below that which their merit entitles them. The time for choosing teachers for the coming season is soon over, and we would urge prompt action in applying for the following vacancies:

1. High School, North Carolina; piano and guitar; salary, \$20 a month and all expenses.
2. Female colleges; two positions, one as principal of the department; salary, \$300 and \$400 and a home. State of Kentucky.
3. Female college; vocal and instrumental; salary, \$400 and expenses; State of Ohio.
4. Seminary; salary, \$40 per month and board, etc.; music and art; State of Texas.
5. Female college; salary, \$400 and home; vocal or instrumental and French; State of Pennsylvania.
6. Female seminary; salary, \$300 and home; vocal and instrumental; State of Kentucky.
7. Organist; in a Southern city; good opening for a live teacher. Gentleman required, one who is acquainted with Episcopal service.

Beside the above, there are a number of similar positions in different States. There is also a position open in one of the Southern States for an experienced director of music. The school is one of the most prominent in the South. There are constantly new vacancies coming in, and before the month is over our entire list may be changed.

EDITORIALS IN BRIEF.

Madame Emma Seiler, of this city, is writing a second volume on the "Philosophy of the Voice." The work will be issued in German by a Hamburg publisher. It is to be regretted that an author so renowned as Madame Seiler seeks other tongues and other lands than our own for her works. Her two works—"Voice in Singing" and "Voice in Speaking"—are works of the highest authority, but their popularity in this country is not to be compared with that of Europe. Alas! a prophet is not, etc.

We have inserted an invention and fuguetta by Bach. We do this for the benefit of both teacher and pupil. The beauty in these pieces will only come to many after long playing and continued struggle for perfection. There can be no more exhilarating practice during the warm weather than just such works. They do not call for any great physical exertion. There is a vigor and freshness in Bach not found anywhere else. The purity of the harmonies, the simplicity of style, and clearness of ideas, together with the ever movable sea of sweet sound, will train our ears in time to avoid the coarse and commonplace, and we be drawn upward into a purer musical atmosphere. Try and perfect these two little gems.

How do you like our new dress?

A new premium list will be offered as soon as we can estimate the cost of printing each edition. The list will comprise valuable educational works for teachers. Do not let this keep any from getting up a club now. Send in your names as you receive them, and credit will be given you on our book, and when premium list is ready you can select whatever you desire.

The publisher of THE ETUDE is now prepared to furnish teachers throughout the country with sheet music and music books at their lowest wholesale rates. You can depend on your orders being well filled. Those desiring to open an account with us will first write for our terms, etc. Our aim will be to benefit the teacher by sending good, cheap editions, whenever such can be had. We will handle only the best edited editions, and, unless otherwise stated, foreign fingering will be sent. We represent no particular publisher, and are free to supply the best in the market. Arrangements will be made whereby teachers can have selections sent to them, and every effort will be made to give our customers every advantage. Write for terms and catalogues.

THE ETUDE has engaged some of the best writers on music for the coming season. The list will be published in the next issue, if completed. We will use every means to bring to our readers the best thoughts of the leading teachers, and if our paper does not become the best musical paper in America for teacher and student, it will not be from lack of journalistic enterprise.

For your sheet music, etc., send to the publisher of THE ETUDE; he can supply you promptly and on the best terms.

Questions and Answers.

(Questions pertaining to the study of the Piano-forte will receive attention, and answers appearing, usually, in the following month. If received before the fifteenth of the current month. The writer's name must accompany letter to insure an answer.)

QUES.—Will you please inform me whether there is more vocal or instrumental music published in this country.—J. O.

ANS.—Taking Ditson & Co.'s catalogue as a standard for judgment, we would say that there are nearly two pieces of vocal music to one instrumental. As we advance in musical culture, instrumental music becomes more prominent. Schirmer, who supplies only the better class of music, has about an equal number of vocal and instrumental pieces in his catalogue. In Germany, where the highest culture in music is attained, you find vocal music holding subordinate place, and the published music being mostly instrumental.

QUES.—A piano student, who contemplates joining a vocal society of the first order (for the acquirement of vocal classical works), would kindly ask your opinion about several short, yet standard, treatises on the voice and voice-culture; also some of the best elementary exercises in drilling the voice for good, round, full bass singing?—G. A. M.

ANS.—The following are reliable works on the voice: "The Voice and How to use it," Danell; "The Voice in Singing," Madame E. Seiler; "The Art of Singing," Sieber. For vocalises, the ones most used by the leading voice-teachers, are Op. 10, by Marchesi, and Op. 22, by Nava.

QUES.—Will you give, in the column of your valuable paper, a graded course or set of studies for the piano students?—L. E. A.

ANS.—In the February number you will find an answer to your question.

QUES.—What are the best studies to come after Czerny's third book of velocity?—M. C.

ANS.—This must be determined in a great measure by the individuality of the pupil. If you wish to continue the next grade of Czerny's studies, use Op. 740,—"Die Kunst der Fingerfertigkeit." If Czerny's is not desirable, try Cramer's "Fifty Selected Studies," by Hans von Bülow. For earnest and ambitious students, nothing better can be taken at this stage than Bach's "Kleine Preludien" (Peter's Preludes). But if a pupil needs amusement and longs for a change, Heller, Op. 46, would not be amiss.

QUES.—What is the best guide to study harmony without a teacher?—J. A. U.

ANS.—Parker's "Manual of Harmony" and Emery's "Elements of Harmony" are easily understood, the former work has questions in connection with each lesson. Avoid Richter's work for self-instruction.

QUES.—Please give me the names of a few piano trios of about the third grade of difficulty suitable for drawing-room.—G. E. O.

ANS.—"Overture to Tancrède," "Wedding March" (Mendelssohn), Rimbaud; "Welcome to Spring," Oesten; "Overture to Der Freischütz," "Rakoczy March" (Liszt), Kretschmar.

QUES.—1.—Will you please tell me what works you could recommend on acoustics and the history of music, from a pianoforte standpoint?

ANS.—"The Students' Helmholtz, Musical Acoustics; or, the Phenomena of Sound as Connected with Music," by John Broadhouse, and Fillmore's "History of the Piano, its Professors and Compositions for it."

QUES.—2.—Will you please give me some information regarding Fr. Spindler?—M. S.

ANS.—He lives in Dresden. Born 1817, and was a pupil of Fr. Schneider. He is considered one of the leading teachers of piano in Dresden, and ranks by no means among the low order of musicians, and he should not be confounded with Johann Spindler.

QUES.—Will you please recommend to me a complete scale study and practice?—T. L. N.

ANS.—Bruno Zwiener's scale practice is all one could desire in that line. He is one of the most popular teachers in the Leipzig Conservatory of Music. The work is not published in this country. There has, however, lately been issued a work by A. D. Turner, of the New England Conservatory of Music, Boston, which is very similar to the one just mentioned.

QUES.—What is the advantage of the curved finger position in playing? Why not play with straight fingers?—B. S.

ANS.—On this point we give the opinion of one who speaks *ex cathedra*.—"The position which best favors the development of supple joints, strength of touch, and rapidity of execution is that which keeps the wrist and hand at almost level, neither depressed nor much arched, with the ends of the fingers pointing nearly vertically towards the keys. If the wrist be too high, it induces a *staccato* touch; if too low, the player is apt to hold several keys at once. If the hand be arched, the hand is tired, and the touch is worthless; if depressed below the level, the whole hand is cramped, and danger incurred of forming a 'weeping sinew' on the wrist, besides fatiguing the whole hand and arm beyond any need. If the fingers curl under themselves, the nails are heard to click on the keys, and the touch is weakened; if the end be absolutely vertical (save occasionally in *forte* passages), it creates an unhealthy tension; if projected too much, the touch is usually uncertain and weak, the joint hollows with every blow, and the player realizes that his control of the finger is partially lost." The curved position of the fingers has other advantages. 1st, You have not as much weight to lift than when the fingers were held straight. With the arm, this idea is better explained. Move the arm up and down in an outstretched position until you are tired, then bend it at the elbow, and you will find quite a relief, and you can keep working it an indefinite time in that position. The same is certainly true with the fingers, only on a smaller scale. It is also generally known that a player in executing prestissimo passages will never break as long as the fingers are held in a curved position, but the moment the fingers are straightened there is a break-down; this is true of players who only have had limited experience.

QUES.—1.—Will you please tell in THE ETUDE the compass of the cornet and violinello, and keys most commonly used for the two instruments?—J. A. U.

ANS.—The compass of the cornet is from about *small G* to the *three lined D*. The instrument used in churches and in connection with the piano is the B flat cornet; for all flat keys use a B flat crook, and an A natural crook for all sharp keys, but in both cases the music has to be transposed. With a C crook no transposition is necessary.

The violinello has a compass from *great C* to *one lined E*, and can be played with other instruments without transposition, except that the high tones are sometimes written in the tenor clef.

QUES.—2.—Will THE ETUDE please explain why the two dots are placed after the sign for the Bass Clef?—S. M.

ANS.—According to Koch's "Musikalisches Lexicon" the Bass Clef is a corruption of the letter *f*; not the capital letter, as one would naturally suppose, but from the small *f*. The two dots are now detached from the rest of the clef, but they were once united. The two little dots form the distinguishing feature of the clef; whatever line they encompass becomes the *small octave F*, just as in the Treble Clef whatever line is encircled by the stem of the Treble Clef becomes *G* (one lined); so the stem on the C Clef corresponds with the dots on the F Clef. The F Clef was formally used on the third and sometimes on the fifth line.

ONE HUNDRED APHORISMS

By J. C. ESCHMANN.

VII.

Translated for THE ETUDE by A. H. SNYDER.

SUGGESTIONS, DIRECTIONS, INCENTIVES,
DEVELOPMENTS.

PRE-EMINENT in the category of positive errors are the following from the Weinholdt edition, and these are supposed to be improvements (?) on Beethoven:

1. The four stupid measures added gratuitously by H. G. Nägeli to the first part of the G Major sonata, Op. 31, after the last (—) pause. They are recognized easily by every one.

2. Finale of the D Major sonata, Op. 10.



In the very interesting passages given below, the bass is found anticipating the coming harmony, while the upper voice still carries for a quarter of the measure in that immediately preceding. At three different places, viz., measures 36, 38, and 40, the first two discordant eighth-notes have been altered, which deprives the passage of its most characteristic feature. Beethoven wrote it just that way, and it is highly probable that he had a good reason for so doing.



It is entirely incomprehensible why Mr. Markull, in his two- and four-hand arrangements of Mozart's G Minor symphony, should have retained the four superfluous measures which appear twice in the *Andante*, when there

can be no doubt as to their incorrectness, and notwithstanding the fact that the very best authorities, including Schumann, have long since given their verdict against them.

Mr. Markull has likewise, in his four-hand arrangement of Beethoven's Pastoral symphony, retained the three measure rests, instead of which the figure of the first violin should be repeated three times.



This three measures' rest is a great mistake, which every truly cultivated musician should immediately detect. The excuse that it appears thus in the score is no proof of its correctness, for in an orchestral score mistakes may be retained as well as anywhere else. This is true even of autograph manuscripts, as well as of direct copies from the same. A mistake of this kind is then faithfully reproduced in nearly every edition, and thousands play it exactly as it stands, without giving the matter a second thought. And yet, after the lapse of fifty years, there are musicians of some note who really do not know whether a mistake has been made or not. Wholly incredible, but true!

Now for the second bad habit. This is noting a "correction" with the pencil where nothing is wrong,—an error very frequently committed, and equally as objectionable as the one just mentioned. Beginning with Beethoven, the author of this treatise has noticed among the works of the master, passages like the following, taken from his sonata in D Major, Op. 10, *Largo* (second movement) measure 18:



This passage, which is entirely correct, affords an example of what has been previously alluded to, viz., that a tone and its flat or sharp (here the latter) may sometimes be played together without producing discord. In this particular instance the author has almost invariably found either the upper D made sharp or the lower one made natural by the use of the ever-ready pencil.

A passage like the following also occurs where C sharp and C are correctly played together, although it at first appears by no means harmonious:



Such a dissonance must not be considered in itself alone, but only in its connection and relation with what has preceded and what follows (Preparation and, especially, Resolution).

As might be expected, a piece cannot end with a combination of sound of this character, and if

one should present itself at so unnatural a place as the close, we are at perfect liberty to correct it. Very frequently the resolution of a dissonance of this kind occurs a little late,—sometimes in the next measure, sometimes several measures beyond,—and then it is that our well-meaning friends, but indifferent musicians, not being able to recognize the relation of one part to another, think the whole thing is wrong. It is the profound duty of every music teacher, for the sake of the helpless composers whose works should not be disfigured, to defer corrections of this kind until their musical judgment has reached such a stage of advancement as to justify them at the proper time in making the attempt, and not to trust to their ears alone, which, alas, so often prove themselves to be of such prodigious length.

We will add a few examples of this kind, selected from an almost countless number, for all of which we could not possibly find space in these pages. Beethoven's sonata, Op. 29 or 31, No. 3, E flat Major, first movement, measure 19:



Here the D in the upper voice has been transformed into D flat. As a general thing, this harsh seventh of the major seventh chord and its inversions is changed into a plaintive minor one. This is the case also in Schumann's splendid song by J. Kerner, "*Das Du so krank geworden*," where, in the second chord, the G, which is struck with A flat, is changed into G flat.

We usually find in the following passages from the above sonata (Op. 29, E flat Major, first movement) that the D (at the sign x) has been made D flat:



A thing of this kind has about the same effect on a thorough musician as a sudden drenching of cold water would have.

An abominable mistake is made in Cramer's *Etude im Feld'schen Styl* (Knorr's edition, Part 2, No. 17, D Major) in the tenth measure, where the second dissonating G sharp in the bass is almost invariably changed to natural.

A host of these diabolical corrections have found their way into the works of Franz Schubert, who, in the matter of a dissonance, is very bold, yet withal scrupulously correct. In Robert Volkmann's "*Tageszeiten*" (for four hands) there is a beautiful strain in B Major. This is generally disfigured by a number of *flats*, as follows:



And every time at exactly the same place!

The author reserves numerous examples for another place, and will now bring this doleful chapter to a close. Owing to typographical errors and inaccuracies in the works of our best composers, the situation is a gloomy one. They appear in profuse abundance in the works of J. S. Bach, Haydn, and Mozart, and this, too, in almost every edition.

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No. 9.

The musical score for No. 9 is written for piano in 4/4 time. It consists of four systems of music, each with a treble and bass staff. The first system begins with a mezzo-forte (*mf*) dynamic marking. The piece features intricate fingerings and slurs, particularly in the right hand, which plays rapid sixteenth-note passages. The left hand provides a steady accompaniment with chords and single notes. The score concludes with a double bar line in the final measure of the fourth system.

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No. 10.

The musical score for No. 10 consists of four systems, each with a piano (p) and violin (v) staff. The piano part is written in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The violin part is written in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score includes various musical notations such as dynamics (mf, f), articulation (accents), and fingerings (1, 2, 3, 4, 5). The first system begins with a piano staff marked 'mf' and a violin staff marked 'f'. The second system begins with a piano staff marked 'mf' and a violin staff marked 'f'. The third system begins with a piano staff marked 'mf' and a violin staff marked 'f'. The fourth system begins with a piano staff marked 'mf' and a violin staff marked 'f'. The score concludes with a double bar line.

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INVENTION AND FUGGETTA FOR TWO PARTS, AN INTRODUCTORY STUDY
TO S. BACHS INVENTIONS (EDITION PETERS, LEIPSIC.)

Andantino.

6. *mf* *senprie* *legato.*

mf

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FUGETTA.

117

Moderato. The subject must always be brought out. *response.*

7. *mf* *sempre legato.*

Subject.

Intermediate period.

stretto.

diminution.

augmentation.

The musical score is written for piano in C major, 2/4 time. It begins with a 'Moderato' tempo marking. The first system shows the beginning of the piece, marked '7.' and 'mf', with the instruction 'sempre legato.' The 'Subject' is introduced in the right hand, and the left hand provides a rhythmic accompaniment. The score continues with various musical notations, including slurs, accents, and dynamic markings. Key sections are labeled: 'Subject.', 'Intermediate period.', 'stretto.', 'diminution.', and 'augmentation.'. The piece concludes with a final cadence. The page number '117' is in the top right corner.

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21

55.

56.

57.

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22
58. *leggiere.*

59.
Weich überschlagen und die gehaltenen Noten stärker anschlagen.
langsam.

Cross over smoothly and strike with firmness the sustained notes.

60.
legato.

61.
p con grazia.

The Wisdom of Many.

If we look around in modern music, we will find that we have a terrible deal of mind and astonishingly few ideas.—A. W. AMBROS.

—Only he who knows much, can teach much; only he who has become acquainted with dangers, who has himself encountered and overcome them, can successfully teach others how to avoid them.—FORKEL.

Goethe said, "That the worth of art appears most eminent in music, since it requires no material, no subject matter, whose effects must be deducted. It is wholly form and power, and it raises and ennobles whatever it expresses."

The, in so many ways, pernicious delusion, that "for the beginner," at least, a second-rate teacher is "good enough," can be overcome only by the influence of good teachers. Only the very best teacher is "good enough."—MARX.

The old Greek, the wisest of all the heathens, made a point of teaching their children music, because he said it taught them not to be self-willed and fanciful, but to see the beauty of order, the usefulness of rule, the divineness of law.

KINGSLEY.

"I now feel more vividly than ever what a heavenly calling art is, and for this also I have to thank my parents. Just when all else which ought to interest the mind appears repugnant and empty and insipid, the smallest real service to art lays hold of your inmost thoughts, leading you far away from town and country, and from earth itself, that it is indeed a blessing sent by God."—MENDELSSOHN.

"It is not his genius," old Zelter once said of Mendelssohn, "which surprises me and compels my admiration, for that was from God, and many others have the same" (thus spoke his attached teacher). "No; it is his incessant toil, his bee-like industry, his stern conscientiousness, his inflexibility towards himself, and his actual adoration of art. He will gain a name in everything he undertakes."

"I attribute any power I may possess of that kind to the constant, unremitting practice of Czerny's exercises, the best ever written for the piano. There is no royal road to the piano. Fingers and wrist must be trained and reduced to submission before the intellectual faculties are called into play. What is the use of inspiration and warmth of feeling if there be a rebellious finger setting up its authority against that of the mind? No. Those ten fingers must be reduced to perfect discipline, and must be blind slaves of the will of the player. This cannot be done by giving a pupil large works to study before she knows how to play a scale correctly."—BISPOFF.

BEEETHOVEN ON COUNTERTOP (FOUR NOTES AGAINST ONE).—"I would beg, parenthetically, to observe that I have had the temerity to introduce a dissonant interval here and there, sometimes leaving it abruptly, sometimes striking it without preparation. I hope this is no high treason, and that the judicious doctissimi, if over I meet them in the Elysian fields, will not shake their periwigs at me. I did this to preserve the vocal melody intact, and will be responsible for it before any tribunal of common sense and good taste. Passages that are easy to sing, and are not far-fetched or difficult to hit, cannot be faulty. These severe laws were only imposed upon us to hinder us from writing what the human voice cannot execute; he who takes care not to do this need not fear to shake off too fetters, or at least to make them less galling. Too great caution is much the same as timidity."

CONCERT PROGRAMMES.

Ann Arbor (Mich.) School of Music, C. B. Cady, Director.

Trío in D Minor, for piano, violin, and 'cello, "In leidenschaftlicher Bewegung," Spindler; Fantasia and Sonata, Mozart; Noctelleten, for piano, violin, and 'cello, (Allegro grazioso, Andantino con moto, Moderato), Gade; (a) "Shepherd's Farewell to the Meadows," (b) Three Spring Songs, — 1, "The Snowdrop," 2, "Spring's Messenger," 3, "Spring's Arrival," (c) "The Butterfly," Schumann; Andante Sostento, Mendelssohn; "Presto," from Sonata in E Minor, Haydn; (a) "Scherzo" (Allegro grazioso), (b) "Humoreske" (Allegro molto e con leggerezza), (c) "Barcarole" (Allegro moderato), Gade; Trío, for piano, violin, and 'cello, Op. 1, No. 1, E flat Major (Allegro, Andante cantabile, Presto), Beethoven; "At the Ferry," Wellings; Concerto in D Major, Allegro (with Reinecke's "Cadenza"), Mozart.

Charlotte (N. C.) Female Institute, Dr. Aloys Bidez, Director.

Concerto in D, F. Spindler; Concerto in F, C. M. von Weber; Concerto in E flat Minor, A. Bidez; Concerto in E flat, L. von Beethoven; Concerto in G Minor, F. Mendelssohn; Concerto in G Minor, J. L. Dussek; Concerto in C, F. Kalkbrenner; Concerto in D Major, J. L. Dussek; Concerto in D Minor, W. A. Mozart; Title Role in "Aida," G. Verdi.

College of Music, Defiance, Ohio.

"Don Giovanni," Mozart, Op. 149, Beyer; Chorus, "The Song of Joy," Offenbach; "Poet and Peasant," Suppe; "Breeze of the Night," Lamotte; (a) Allegro Moderato, Op. 38, Weber; (b) "Satellite Polka Caprice," Adine; "The Fair of the Olden Time," Russell; (a) "Spinnetried," Litolf; (b) "Printemps D'mour Mazurka," Gottschalk; "Flow Gently Deva," Parry; "My Heart with Joy," Ricci; "Lost Proscribed" (from the Opera of Martha), Flotow; (c) March from Tannhäuser (arranged by Julia Riverling, Liszt); (d) "Bells of Aberystwy," Pope; "Longing," Millard; "Guillaume Tell," Rossini; "Slumber Song," Jolly.

Conservatory of Music, Eureka, Ill., John W. Metcalfe, Director.

"Anvil Chorus" (Il Trovatore), Verdi; Duo (two violins), Mazas; Fantasia "Tritania" (piano), Wely; "With Verve duet Clad" (Aria from "Crestion"), Haydn; Fantasia (violin) "La Sonnambula," Bellini; "Mignon" Polonaise (piano), Lamoreaux Thomas; English Glee, Bishop; "The Chase" (piano), Rheinberger; Overture (two pianos) "La Dame Blanche," Boieldieu; Fantasia (violin), "Le Pirate," Singelee; "La Musette di Nina" (piano), Strack; "Misere and Tower Scene" (Il Trovatore), Verdi; Polonaise (piano), Op. 40, No. 1, Chopin; Potpourri of National Airs, Chorus, Gounod.

Eminence (Ky.) College, E. G. Reichert, Director.

Overture, "Zauberflöte" (two pianos), W. A. Mozart; "Carnaval de Venice" (piano solo), Schulhoff; "La Belle Galanthe" (two pianos), Alberti; "Happy Muletter" (vocal solo), Aubert; "Schubert's Serranade" (piano solo), Franz Liszt; "Husarenritt," Op. 140 (two pianos), Spindler; Hebriden Overture (two pianos), Mendelssohn; Fantasia sur "Scene de Ballet (violin solo), DeBeriot; March, Op. 29 (two pianos), Mohr; "The Bridal March," — Gavotte Stephanie — (vocal duet), Czibulka; Polacca Brillante, Op. 72 (piano solo), C. M. W. Weber; Gavotte, "Louis XV.," Op. 8, two pianos; Maurice Les; Rakoczi March (two pianos), Franz Liszt; Concordantia (two pianos), T. Ascher; Rhapsodie Hongroise, No. 13 (piano solo), Franz Liszt; "Ventre a Terre" (two pianos), Kowalski; "Franzoesische Lustspiel," Overture (two pianos), Keler Bela; "500,000 Teufel Polonaise" (two pianos and two violins), Graben-Hoffman.

E. W. Hanson, Auburn, Me.

Overture, "Tannhäuser" (arranged by Von Bulow), Wagner; "Valse Styrienne," Wollenhaupt; "Norwegian Bridal Procession," Greig; Sonata, Op. 27, "Moonlight," Beethoven; Suites de Vieux, No. 6, Liszt; "Romance," "La Favorite," Donizetti; Carnival, Op. 9, Schumann; Polka de La Reine, Raff; "Danse Macabre" (Dance of Death), Poeme Symphonique, C. Saint Saens; Grand Polonaise, Op. 22, Chopin; "The Serenade," Schubert; "Valse Impromptu," S. B. Tanetelle in a flat, S. B. Mills; Rhapsodie Hongroise, No. 9, Liszt.

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Pupils' Department.

CHOPIN, the great pianist and composer, used to say to his pupils that he never practiced more than four hours a day, but that these were carefully and methodically employed.

Those who can devote a great part of their best time to practice, with a view to professional excellence, may adopt Chopin's plan, with here and there another hour added.

His pupils whose several duties keep them from home between 9 A. M. and 4 P. M., should not practice more than two hours and a half a day, nor less than an hour and a half. In both cases they should make it a rule to have from ten minutes to half an hour's practice before going to school. With a little energy this can be accomplished with perfect comfort and incalculable advantage to the acquisition of the art.

This morning practice should consist exclusively of daily studies; that is, five-finger exercises, scales, three- and four-toned arpeggios, trills, and octaves, according to stage of advancement.

Remember, however, that *nothing* is accomplished, and probably much harm done, if these exercises are imperfectly or listlessly gone through with, just to fill the time; but they will help wonderfully if practiced with the constantly thoughtful purpose of making the exercises more perfect, in evenness and fluidity, and in rapidity, at first.

When you take up the study of music, do not set out with the idea that it is to furnish you entertainment. You will find that its true enjoyment consists in its earnest study and the progress that you feel you are making. Thus you will in a short time find much greater entertainment both to others and to yourself.

Make your teacher feel that you understand this, and that you propose to adhere to it, he will then enjoy giving you lessons, do more for you from principle, and be able to do more for you.—GOLDBECK.

When the student has gone through the more elementary studies, there still lies before him an immense tract of undiscovered country. He may be likened to a traveler who, after a long and weary journey spent in overcoming difficult obstacles, suddenly comes to a place from whence he sees fresh mountains rise before his view. True, he has mastered the works of Bertini and Cramer, and Moscheles; but of what avail does it seem when the giant forms of Liszt and Chopin are seen looming through the mist?

HOW TO PRACTICE—HOW TO PLAY. (For Pupils).—We often hear the remark, "Miss A. or Mr. B. fairly makes the piano talk." How many can give a satisfactory explanation of the real cause of that remark other than that Miss A. plays with expression, or that Mr. B. makes a certain composition sound entirely new, and that we are all so constituted as to listen to as the same piece. How many of our amateur musicians and music students can tell why any given composition will seem so entirely changed in character when played by different performers? A subject that is all important to every student of music, viz., how to practice aright preparatory to playing correctly and with taste. At best I cannot illustrate my ideas practically to you as I would desire, and, before I am through, shall probably say many times that I had the reader where I could make my piano talk, as by far the most forcible means of making myself fully understood. However, I will hope that my effort may not prove in vain, but that all may earnestly endeavor to profit by whatever may prove applicable to their individual needs. Neither is it for me to undertake an extended dissertation upon those various rules which should be indubitably fixed upon the minds of all at the very commencement of a musical education, as the proper manner of holding the hand, arm, and wrist, and the correct method of raising and striking a firm blow with each bended finger, etc. My object is to tell how to make the practice hours instructive, enjoyable, a marked improvement as well as beneficial to the fingers, and with that end in view I shall ask the reader to consider himself one of my class of pupils for an hour, and I will further suppose that all have had at least one year of instruction and faithful practice in all the scales in their varied forms, arpeggios, and chords,—that all are in a measure masters of a proper technique, and also understand the more common marks of time and expression used in musical composition.

Before going further, we must accept as an axiom the fact that a composer has some definite object in view when he writes his thoughts down upon paper, forming what we recognize as a piece of music. He is expressing his musical thoughts in a perfectly constructed, fluent language. For music is a language,—an extension of ideas, of feelings of joy and sorrow, of pleasure and of pain, and, when properly, consists of sentences and phrases containing marks of punctuation, and to be understood a musical composition must be treated in a precisely similar manner to a selection of prose or poetry that one might wish to read, analyze, and claim. A musical composition must be analyzed,—divided up into its component parts, and their relative connection and importance determined. The different phrases, or incomplete musical ideas, must be studied; the cadences in their different forms, the complete melody, the harmonic progression, rhythmic forms, and delineations, must be examined to understand just how they are fitted together, and their relation to one another and to the com-

position as a whole. The merely mechanical part, or the playing, as it is called, of each note, scale, or chord is but a small part of musical interpretation, and though without a perfect, or at least a good technique, it is impossible to play anything well, even with a perfect mastery of the mechanical difficulties, if lacking an understanding of the tempo, rhythm, or general meaning of a composition, the performance of the same would by competent judges be pronounced a failure. The mind controls the fingers, and the more cultivated the mind the more perfect the playing. The more real music can be produced by the mechanical action of the fingers controlled by that mind; hence the acknowledged fact, that it is useless to sit hour after hour exercising the fingers on a key-board unless the mind is interested and striving with them, and through its nerve power controlling the muscles that move the fingers. There are no two persons who do or can touch a piano with the same effect. There is what is known as the legato and the staccato touch, but the musical effect produced by the impinging of the keys by the fingers of two or more persons is as entirely different as the characters of the persons themselves.

A good touch can be acquired and a bad touch improved, but that peculiarly delicate yet firm legato touch, the gift of a chosen few, which in a manner inexplicable brings forth the piano tones from a musical standpoint,—can neither be imparted nor perfectly acquired. Do not let my words be construed into a discouragement for those who as yet fail to get the effect desired from their own music. When once we fully realize wherein we are lacking, we are on the high road to positive improvement. A word here regarding the manner of striking a key.

A musical tone is produced from the piano by the vibration of a string after being struck by the hammer, and the quality of tone produced by that vibration depends entirely upon the manner in which the hammer is made to strike the string. In order to produce a full, round, singing tone, and to have the vibration of the different strings as struck follow closely upon each other, it is necessary to practice exercises for the five fingers and scales with the greatest care. Having the hand in position with fingers gracefully bent at second joint, the bended finger and strike firmly, *holding the key down*, then raise the next finger and strike in a similar manner, letting the key first struck go at the instant of striking the second, and so on, taking special care in passing the fingers and thumb. In this manner you will get a close succession of notes and be acquiring the legato or connected touch. Too little attention is given to

even by those who may be considered the best teachers, to the tempo rhythm, the phrasing of a musical composition in process of study or practice by a pupil. The pupil is left entirely upon his or her individual resources, which, as a rule, are very limited. The teacher, however, is very deficient who does not see to it that the pupil practices faithfully, masters the mechanical difficulties, but still has far from gained a thorough knowledge of the piece. I have heard professional musicians make the remark—and to their disgrace I repeat it—that they would not correct a pupil's mistakes if they give offense and loss of patronage, and that it is too much trouble to talk about expression to pupils. We are to believe that such a remark from a professional teacher is influenced by an actual want of the necessary knowledge of the subject in hand? A teacher is one who instructs,—imparts information upon any subject. You employ a so-called music teacher—I don't like to use the term Professor, save in isolated instances—to give positive and practical information as to the best means of acquiring the art. If said teacher can do no more than to visit you twice a week, and sitately by you while you play a scale, and then correct your mistakes, and make many mistakes, repeatedly playing for you intricate passages, pointing out to you the different phrases, sentences, and marks of expression; can such a one really be your teacher? We think not. It is no wonder that with such teaching the student makes errors, and that the amateur who is so lacking in all that enables one to become even a passable musician.

The study of music is that of a life-time, and should be undertaken only with the determination to do nothing less than its accomplishment by means of regular, faithful practice, both mental and mechanical. When you sit down at the piano or organ, do not first look at the clock, note the time, and then have your mind upon nothing but the slowly passing moments until you finally have practiced the piece. Do not ask yourself, "How much time I have spent out of the question, think only of your music, and study it as you would a French lesson or a problem in Algebra. If studies, dry and uninteresting as they may be, they must not be avoided. Believe in the present and future, and do not be misled by them. *Play down.* Velocity is required, but first make myself absolutely sure of each note as written, and the fingering.

Upon taking up a piece, of whatever character and grade, the student should first be instructed. You have not only to give strict attention to the rules pertaining to the use of your fingers, but your mind becomes busily engaged in studying the tempo, rhythm, and general character of the composition.

The first thing in which a composition is to be played is the tempo, and it is to be noted, for without time there can be no music; and here again I am forced to bow to the slight attention that is paid by teacher and pupil to practically "keeping time," not only with the fingers, but the lips—

in short, counting aloud every measure, and in complicated passages and at the first reading every note.

An experience of more than half a score of years as an instructor, has convinced me that to make a good pianist, during practice and lesson hours, the pupil must be required to count aloud, as assisting the fingers materially, avoiding the tendency to play too fast and carelessly, and paving the way for a quicker and clearer comprehension of the requirements of rhythm and expression.

Understanding the tempo, the next careful study must be the character and meaning of the composition. Rhythm is the theory of musical cadence as applied to melody or harmony, and a cadence is a musical phrase, a sentence, a musical idea either finished or incomplete, or a close in the melody or harmony. Every composition is made up of sentences, phrases, ideas, all distinct in themselves, yet forming a perfect whole, and the beauty of playing consists in being able to produce these thoughts distinctly before the mind of your listener. In other words, of making your playing expressive.

It is rich gift to be able to impart your knowledge to another, and it is a still greater gift to be able to read another's thoughts in their writings, and to translate and render them intelligible and enjoyable to others.

BOOK NOTICES.

WHITE, SMITH & Co., Boston and Chicago, have just published a collection of anthems, chants, etc., for the Episcopal Church service, entitled, "Perkin's Choir Anthems," by H. H. Perkins, author of "The Model Class Book," the most popular work of its kind in the country. It is one of the finest anthems of the Episcopal Church, arranged for the use of quartette and choros choirs. We feel sure that the book will accomplish the editor's aim. The book is not intended to supply music for the most artistic quartette choirs, but will be of great service to the average choir throughout the country.

F. H. GILSON, Boston, Mass., tonic sol-fa publisher, has placed on our table "The Tonic Sol-fa Music Course for Schools," Book I., by Daniel Batcheller and Thomas Charnock, Book II., by Daniel Batcheller and Thomas Charnock. From an examination of the volume, we find it very suitable for lower grades of public school work, for the primary grades in academies, and the little ones of the kindergarten. The whole series will comprise five books. The fifth being written in staff notation. A manual for teachers is to be used in connection with this course; this is designed to be an important aid in studying and thoroughly comprehending this method of notation, with hints to teachers as to the formation of correct habits in singing. A wall chart, to be used with the first two books, also goes with the course. The student interested in this course, and desiring to give work a trial, at least investigate the system. Your usefulness and efficiency may be enhanced by throwing off prejudice and allowing the system, if it can be dignified with that name, to pass for what it is worth. It is the duty of every teacher to employ any and every system which will hasten the desired result. Tonic sol-fa notation claims only negative merit. It does not tax the youthful mind with notes and lines and spaces. The good work done by this notation in England commands the respect of the whole musical world.

Three things in the musical world America can boast of,—the best piano, the largest conservatory, and the largest music publishing house. The last honor belongs to the well-known publishers, O. Ditson & Co., of Boston, who have just sent us ten new and delightful pieces. It is a noticeable feature that the music issued by this house is growing better with each year. The new music can now be relied on almost to a certainty as being something worthy. The following ten pieces we cheerfully commend to the notice of our readers: "The Soldiers' Regiments" (40 cents), by Gilbert; 2, "The Old Wall March" (40 cents), by Gilbert; 3, "Spritz" (Kobold), Piano Brillante (40 cents), by Clark; 4, "Happy Journey" for piano (30 cents), by Löw; 5, "First Attempt" (30 cents), song by Draneel; 6, "Sailor Boy, the Soldier" (25 cents), by Mayhath; 7, "Once Again, Vagabond" (25 cents), by Mayhath; 8, "Will's Sure to be Right" (25 cents), by Mayhath. The above three belong to a delightful set of sixteen easy pieces, called "The Sweet Home Set." 9, "Moonlight Row," Sicilian song (30 cents), by Mayhath; 10, "The Fishes Sing" (40 cents), French and English song, by Gregh.

MESSERS. FORDS, HOWARDS & HULBERT, 27 Park Place, New York, have just issued a musical novel by Miss Blanche Roosevelt, entitled "Stage Struck"; or She would be an Opera Singer.

The novel is decidedly an addition to musical romance, and may prove a valuable one; for, apart from the interest of the tale itself, the authoress's purpose in showing the results of our lack of a National School of Music, is growing with a National Opera-House, will call the attention of the public to the lack of such institutions. The story is a simple one, but told in a straightforward way, with such bright and pathos that Auburn's tale soon our own, as we follow the story of the little girl who, through the kindness of a friend, like her, would be an opera singer. There is sadness, too, about the work that proves Miss Roosevelt is thoroughly acquainted with her subject.

The Teachers' Department.

I REMEMBER one child, about fifteen or sixteen, who came to me, and developed what I thought was wonderful precocity, and upon whom I spent much labor; I am almost ashamed to say how much, for had I made out my bill for the extra time given outside of lessons and unchanged for, it would, I fear, have amounted to more than the bill proper. I went to her house frequently to superintend her practice, and gave her frequent extra lessons at my own rooms. I never dreamed of charging for this earnest, faithful work. I cannot help laughing now, as I recall the effusive greetings of the girl's mother as she came to the door to "see me out," with—

"Any time, Professor; any time just come over. We will all be so glad to have you with us. Ella can always be spared for you to show her about her music. Just come whenever you can."

Well, I can laugh at it now, for I was just fool enough to be tickled with the "professor," and to accept the lady's version of it, as indicated in her tone and manner, *i. e.*, she was doing me a great favor and kindness by allowing me to devote extra time to her daughter. "Oh, yes; Ella could be spared any time."

Let me warn all young teachers to beware of like superfluous enthusiasm, for it is wrong in principle, and will generally end in "vanity and vexation of spirit."

It must become a second nature to the pupil to hold down one key firmly while another finger is raised for another stroke. The principle, "Hold and raise at the same time," must ever be present in legato playing.

Do not theorize too much, nor trust to the pupil's memory, but make it a rule to mark down such instructions as can be conveyed with signs or short words,—fingering, correction of mistakes in the print, encircling of tied notes that have been erroneously repeated during the lesson, extra marks for tempo, etc. Thalberg is said to have been in the habit of covering the pupil's music page with detailed instructions of every conceivable kind. Possibly the great pianist overdid it. Mr. Guion, a distinguished New York pianist and a pupil of Thalberg, is in possession of pieces black with notes from the hand of his teacher.

Do not allow the pupil to begin from the beginning to correct a mistake made further on. It is not only waste of time, but an encouragement to make the same mistake again, and that simply because it will have been forgotten when arriving again at the critical point.

In selecting pieces for the pupil, have alternately one in sharps and one in flats.

Explain to the pupil the difference of finger and wrist action, and cultivate exclusively the former for some time. The jerking of the wrist and objectionable hand-push are the natural consequences of the weakness of the fingers, calling into aid the stronger wrist and whole hand. Thus assisted, the fingers must remain forever weak, the touch becoming clumsy, harsh, and stiff.—GOLDBECK.

Louis Köhler, in an article condemning excessive reading at sight, relates that he once made a call on a young and talented traveling concert pianist at his hotel; as he heard him play he thought he would wait at the door until he was through or came to a stop; but there was no cessation, and he noticed that he played one and the same passage of about twenty measures over and over, so he entered unobserved and remained standing. He saw that the young artist wiped a little slip of paper from the instrument at the beginning of each repetition of the same passage, without interrupting the flow of music, until the carpet was strewn over with thirty or forty such slips. He noticed, by chance, Herr Köhler's presence, spring cheerfully from the piano, and answered the visitor's look. "It should be fifty times, but I will stop now." Take a hint from this *ye primo disto* readers! This brave lad, who only three years later threw off his jacket, did what is rightly understood by practice; another would have taken the same piece and "played it through" from A to Z. The youth was already renowned; another would have thought with such virtuosity, "I am of course so gifted and smart that I can treat such things as a mere bagatelle and still dazzle and startle the public!" But what a difference would there be with the same piece twice that one and the young man now in question! The "playing-through" player would no doubt remain obscure, while the other has long ago been called an "artist," namely, Herr Joseph Wieniawski.

HINTS.

(Translated for THE ETUDE from "Der Klavierlehrer")

BY E. VON ADELUNG.

THE following advertisement appeared lately in the papers: "Mrs. Artot will still continue to give concerts, and devote her leisure time to the instruction of such pupils as will gain her sympathy by their talent."

"Happy A., happy teacher who can choose her pupils!" many will exclaim who have to contend against the little talent of their pupils, to develop which seems almost an impossibility.

"Happy A.!" she is not compelled to struggle with mediocrity, indolence, and carelessness; her pupils render the task to pursue higher artistic aims a pleasure."

But, we may ask, is the attainment of that goal even with talented pupils a certainty?

Not always; for it is often difficult to control talent, to force it into the barriers of conscientious schooling, to bid it follow out the teacher's good and practical advices without being considered pedantic. Thus it happens that the pupil of moderate capacities, yet full of zeal and perseverance, outstrips his talented rival who disdains regular work and thinks but lightly of the teacher's well-meant advice. But also in other respects we doubt that having only talented pupils can be considered as a great advantage.

Taking into consideration the development of the pedagogical qualities of the teacher, it is our opinion that he is actually benefited by being forced to teach pupils of but moderate musical capacities, and let it be said that there are but few who recoil from that task. For, in striving to promote also pupils of that class as much as he can, he searches for the most effective means, he studies the character of his pupil in every direction, he looks for means and ways to overcome all "back drawing" obstacles, whether they proceed from his individual character or from musical dispositions.

Even less gifted pupils will and must progress, if the treatment is corresponding. It is easy to say this or that one has no talent, it is of no use to try him; but it is the duty of every teacher true to his vocation to develop the capacities also of such as are less favored by nature than others, to awaken in them the love for music, and to render them as much as possible capable of execution.

The attempt to search for such means and ways that will promote the pupil strengthens the power of the teacher. The struggle connected with it produces a new charm,—widening the conceptions of the art of teaching.

It is but natural that difficulties in that case only help to increase the teacher's zeal.

Then, when success follows, when the blessings of his endeavors begin to manifest themselves, then his heart fills with courage to continue the struggle; then, finally, victory appears: how satisfied he must feel, how strong!

The fight with obstacles is then but the fight of Love. Love furnishes patience and indulgence. Love induces cheerfulness in both teacher and pupil; she it is who produces mutual confidence; through her he becomes "mild in word and strong in deed,"—such fight must lead to victory.

That kind of fight, however, which is accompanied with screaming and stamping, quarrelling and fury, full of impatience and hurry,—such a fight as we frequently meet with in those who consider it under their dignity to teach less talented pupils,—that is a fight which leads to destruction; it destroys the love of music inherent in the pupil, it destroys the health of the teacher, and no new life can spring from it.

COURSE IN HARMONY.

LESSON IV.

MAJOR SCALES WITH FLATS.

Exercise I.

SCALES requiring flats are next to be written. The following are the key-notes from which they are to be written: F♯, C♯, G♯, D♯, A♯, E♯, B♯, F.

The formula which was given in Lesson II, must be the constant guide in writing these scales; hence the plan of writing which was recommended in that lesson should be followed in the present one. Having made the Clef (it is well to accustom one's self to use the Treble Clef in some of the scales, and the Bass Clef in others), the key-note is next to be made. Then the formula should be written beneath the staff.

Let it be observed that the figures in the formula represent letters or notes, and as the figures follow in regular succession so the notes must represent successive letters, and must be on successive degrees of the staff.

We will proceed to illustrate the writing of a scale with one flat. The student may look at the key-board of a piano or organ as a guide in tracing out the illustration. Diagram No. 2 will serve the same purpose.

Let us take F as the starting point or key-note for a scale. The formula requires (as the parentheses represent omitted tones) that the next tone after F should not form a part of the scale, but should be omitted, and that the next but one, which is G, should be the second tone of the scale. The one following should be omitted, and the next one, A, will consequently be the third tone. The next immediately following the third is to be used for the fourth. Here again we meet an apparent difficulty, for this required tone is not named in Diagram No. 1. If we should name it "next higher than A," or "A sharp," we should have our alphabetic series, or series of letters, quite disturbed; for we have seen that the formula requires a succession of letters to correspond with its series of numbers. Besides, we should quickly find that if A is used a second time, B could not be used at all. We must therefore name the required tone "next lower than B," or "B flat." The sign for the word "flat" is made thus: ♭. Then the fourth note of our scale is named "B flat." The formula requires that the fifth shall be the next but one after the fourth,

which will be C. In like manner the sixth will be D, and the seventh E. For the eighth, the next immediately following is required, which will be F. The entire scale is then as follows:

F	G	A	B♭	C	D	E	F
1	()	2	()	3	()	4	()
5	()	6	()	7	()	8	

One of these scales will require the use of a note next but one lower than the regular letter. The expression for "next but one lower" is double-flat. The sign for a double-flat is made thus: ♭♭.

When the scales which make use of flats have been written, they should be memorized with the aid of the formula as in the preceding lesson, so that the component tones can be repeated without hesitation. Many persons who think they know the scales perfectly well find these tasks much more difficult than they would imagine, if they fulfill all the requirements which have been named. But no one ever learned the scales thoroughly without the use of the apprehension of a formula of some kind, and it may be safely claimed that the use of this formula is adapted to give one the best conception of the formation of the scale. A great deal of very thorough study is required before one can hope to make the scales perfectly familiar. They should not be considered as having been learned until they can be repeated with great fluency, and without error.

MINOR SCALES.

The Major Scales have been written with the use of a formula, and inserting the sharps and flats wherever the formula has required them. In Minor Scales, which are next to be written, the same method may be adopted.

Exercise II.

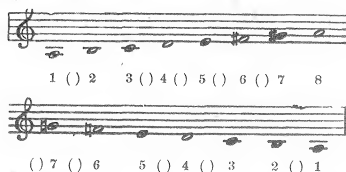
The following formula is first to be used:

1 () 2 3 () 4 () 5 () 6 () 7 () 8 () 9 () 10 () 11 () 12 ()
The following are the key-notes from which minor scales are to be written: A, E, B, F♯, C♯, G♯, D♯, A♯, E♯, B♯, D♯, A♯, E♯, B♯, F, C, G, D.

Scales written according to the above formula are called Minor Scales in the Melodic Form. They are called Minor in reference to the relation of the third tone with the key-

tone; its distance from the key-tone is less than is the third from its key-tone in the Major Scales. The difference will be readily noticed on the piano. The Minor Scales are used in several forms, and the one given above is called Melodic because it is best adapted to and most used for melody, another form being more suitable for harmony.

The scale of A Minor, Melodic Form, is written thus:



It will be observed that this form of the Minor Scale is different in descending from its ascending order.

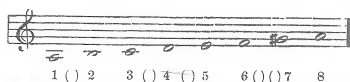
The sign \sharp indicates the cancelling of a double-sharp and the restoring of a single sharp.

The Harmonic Form has the same component tones in descending as in ascending. It is called Harmonic because especially adapted and most used for Harmony. The formula for the Harmonic Form is as follows:

1 () 2 3 () 4 () 5 6 () 7 8.

Exercise III.

All scales in Harmonic Form should be written from the above-mentioned key-tones. The following will serve as an example:



The Melodic and Harmonic Forms are sometimes combined in the same passage, thus:



They are also sometimes combined in an exclusively ascending, or descending passage, thus:



Or thus:



Such a scale is said to be in the Combined or Mixed Form.

Exercise IV.

The Normal Form must now be noticed. The following is its formula:
1 () 2 3 () 4 () 5 6 () 7 () 8. It is the same in descending as in ascending.
The following is an example of the manner of notating it:



It should be written from all the above-mentioned key-tones.

The descending portions of the Harmonic and Normal Forms need not be written, for the reason that the descending portions will consist of the same tones in reverse order.

All students, whether singers or players, should write all the exercises here assigned. It may be safely affirmed that, with very few exceptions, there can be no complete education without the exercise of writing. Many piano pupils think they know the scales because they can play them unhesitatingly, but such a knowledge is not a sufficient preparation for the study of Harmony.

Any singer or player who hopes to learn Harmony wholly by reading about it, or by playing or singing a series of exercises without a great deal of writing, commits a serious error. Every student needs various kinds of exercises, because the faculties to be used in the study of music are various, and one class of exercises alone cannot reach them with the useful discipline. For most students the variety which will be given in this course is not too large for thoroughness.

LESSON V.

THE present manner of using Minor Scales is as if they were derived from Major Scales. For all practical purposes this idea is correct: they may be considered as derived from Major scales. The key-note of any Major Scale is the third of a Minor Scale, and conversely, the key-note of a Minor Scale is the sixth of a Major Scale.

To illustrate: The key-note C is the third note in the scale of A Minor; and the key-note A is the sixth note in the scale of C.

It will be noticed that the descending portion of the Melodic Form, as shown in the last lesson, has no tones which are not found in the key of C. The Normal Form has throughout tones which are found in the key of C.

From the fact that these scales, A Minor and C Major, have the same or nearly the same tones, they are called related scales; thus, the scale of C is said to be the "relative major" of A Minor, and A Minor is said to be the "relative minor" of C.

All Major Scales and Minor Scales in the Melodic Form are given below. Any scales which may have been written may be compared with those here given, and by this means students may judge of their success.

From these scales the relationships of Major with Minor and Minor with Major Scales should be thoroughly studied.

The following and similar questions may be used:

Q. What is the relative major of A Minor?

Ans. C Major.

Q. What is the relative minor of C Major?

Ans. A Minor.

Q. What is the relative major of E Minor?

Ans. G Major.

Q. What is the relative minor of G Major?

Ans. E Minor.

After going through all the scales by the above plan the order of the questions should be varied as much as possible.

THE MAJOR AND MINOR (MELODIC) SCALES.

C Major. Blank Sig.	
A Minor. Blank Sig.	
G Major. 1 sharp.	
E Minor. 1 sharp.	
D Major. 2 sharps.	
B Minor. 2 sharps.	
A Major. 3 sharps.	
F# Minor. 3 sharps.	
E Major. 4 sharps.	
C# Minor. 4 sharps.	
B Major. 5 sharps.	
G# Minor. 5 sharps.	

F[♯] Major. 6 sharps.

D[♯] Minor. 6 sharps.

C[♯] Major. 7 sharps.

A[♯] Minor. 7 sharps.

C[♭] Major. 7 flats.

A[♭] Minor. 7 flats.

G[♭] Major. 6 flats.

E[♭] Minor. 6 flats.

D[♭] Major. 5 flats.

B[♭] Minor. 5 flats.

A[♭] Major. 4 flats.

F Minor. 4 flats.

E[♭] Major. 3 flats.

C Minor. 3 flats.

B[♭] Major. 2 flats.

G Minor. 2 flats.

F Major. 1 flat.

D Minor. 1 flat.

This lesson shows thirty scales, with all of which the student has become familiar. If they are not already fixed in the memory, this should be done without delay, for they are as important in the study of the Theory of Music as the multiplication table in the study of arithmetic, and like that they must be learned "by heart." The main dependence in repeating should still be, as before, the formula which was used in writing them. But the *entire* dependence need not be upon the formula, for it is an advantage in impressing them on the mind to notice the number of sharps or flats each one has.

Look at the scale of E. How many different sharps has it? The answer is, four. Next we will ask what *are* these four sharps? They can be readily named by noticing the scale, but it is best *not* to name them in the order in which they appear in the scale; a better method is to name them in the true order of the keys.

For example, the scale of G has one sharp only, and that one is F sharp. This is the first in order whenever the sharps of any scale are named. The sharp first to be named is always F sharp. The second is always C sharp, because the key D, which has two sharps, has for these two F sharp and C sharp. The third is G sharp, and the fourth is D sharp. The question which we ask above "What are the four sharps of the scale of E," is then answered thus: F sharp, G sharp, C sharp, and D sharp.

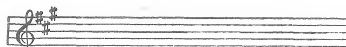
The general principle then is this: The sharps are to be mentioned in the order in which they are added in passing by regular succession from key to key. The same order is to be observed in relation to mentioning flats.

The flats or sharps when written or mentioned in true order are called the Signature, because they are the indication or sign of the key.

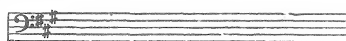
Instead of writing the sharps or flats before each note as they may be required, it is customary to place them in a group at the beginning of a piece. The signatures and key-notes are given below. They should be memorized, so that the key-note may be named when the signature is mentioned, and *vice versa*. They should then be written from memory. Before this is attempted, the exact position for each member of the signature should be noticed carefully, in order that mistakes like the following shall not occur:



There are two errors in the above example: first, the irregularity of space between the sharps; second, the G sharp belongs on the first space above the staff, and not on the second line. The reason for this is that it presents a better appearance to place these sharps in a triangular group, thus:



Or, if in the Bass Clef:



Signatures are not given for scales having double sharps and double flats, because such scales are never used with a signature of their own. They occur incidentally in many pieces, but never at the beginning or end of a piece, and never where a signature would be needful.

KEY-NOTES AND SIGNATURES FOR ALL SCALES.

Major Scales.



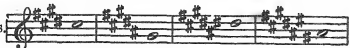
Relative Minor Scales.



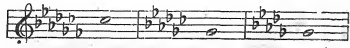
Major Scales.



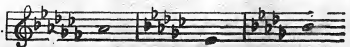
Relative Minor Scales.



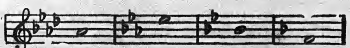
Major Scales.



Relative Minor Scales.



Major Scales.



Relative Minor Scales.



The student should practice writing signatures in the Bass Clef as well as the Treble Clef.